

Supplementary Appendix to the paper 'From Biographical Trail to Ethical Mobility'

Case Illustration for Monaco

The Cévennes and Highland case illustrations showed how historically documented and narratively resonant landscapes can operate within the same interpretive framework. This third case illustration, for Monaco aligns closely with both Stevenson's travel writing and the ethical mobility framework, through an attentional geography. Monaco is not currently a member of the cultural route, though there have been some initial discussions about it joining. Although Stevenson did visit it for some days in 1873/1874 and in passing on a few other occasions, it never featured in his literary works. It does correspond to a pivotal period in his health and with his reflections on modernity, chance and observation. Whilst initially one might expect the question of whether Monaco is morally corrupting, it can teach discernment. Spectacle is not condemned; it simply competes for perception with slower realities that require cultivation to notice. This feels close to the phenomenology of walking and to Stevenson's belief that travel educates perception before it educates judgement

Monaco can occupy a distinctive place within an eastward Mediterranean secular pilgrimage because it is less a destination than a threshold. It becomes a threshold of attention. Compressed between mountain and sea, between France and Italy, and between geological permanence and global acceleration, it offers an unusually concentrated landscape in which competing ways of seeing coexist. Rather than inviting the traveller to celebrate or reject its public image of luxury and spectacle, Monaco asks a more fundamental question: where does attention come to rest? Within the ethical mobility framework, places acquire significance not simply through historical associations or scenic beauty but through their capacity to cultivate attentive movement, reflection and encounter. Monaco exemplifies this principle. Its steep streets, stairways and terraces require the body to negotiate constant changes of level and perspective. The landscape resists passive transit. Movement becomes deliberate, and perception is repeatedly reoriented by the physical encounter between rock, sea and built environment.

Indeed, Monaco functions as a threshold in several interrelated ways: • between France and Italy; • between mountain and sea; • between geological duration and financial acceleration; • between spectacle and attention; • between tourism and pilgrimage. The significance of these thresholds lies not in choosing one side over another, but in learning to inhabit the tension between them.

In the Experiential Axis - Physical Layer, take 'Verticality and Orientation'. Unlike much of the Mediterranean coast, Monaco is experienced vertically rather than horizontally. The ascent and descent of stairways, lifts and cliffside paths continually interrupt the illusion of effortless movement. The walker becomes acutely aware of gravity, effort and changing viewpoints. The experience raises questions that are physical before they are philosophical: • How does height alter perception? • What becomes visible only through ascent? • How does bodily effort reshape awareness of place? Here verticality becomes more than topography. It becomes an education in orientation. The city cannot simply be consumed at a glance; it must be negotiated through movement.

In the Experiential Axis - Narrative Layer, competing stories provide multiple narratives that unfold simultaneously. One belongs to geology and the long rhythms of the Mediterranean: •

limestone cliffs; • sea currents; • maritime passage; • weather; • ancient settlement. The other belongs to contemporary systems of mobility and exchange: • finance; • luxury tourism; • technological infrastructure; • global wealth; • high-speed circulation. Neither narrative cancels the other. Instead they coexist in continual dialogue. The contrast is perhaps best expressed through the distinction between movement and duration. Capital circulates rapidly; rock changes almost imperceptibly. Human attention is drawn toward speed, while the landscape quietly insists upon longer temporal scales. Rather than asking which story is more authentic, the pilgrim may ask: What moves quickly here? What moves slowly? Such questions encourage attention to temporal diversity rather than moral judgement.

In the Experiential Axis - Ethical Layer, there is attention amid acceleration. The ethical significance of Monaco lies less in resisting temptation than in cultivating attention. Its reputation naturally attracts the eye toward wealth, spectacle and display. Yet the walking experience repeatedly redirects awareness toward less conspicuous realities: wind moving across the harbour, weather shaping the cliffs, vegetation emerging from stone walls, the rhythms of ordinary residents using stairways as daily routes rather than scenic attractions. The ethical challenge is therefore not abstention but perception. Can one move through a landscape saturated with distraction without losing the capacity to notice what quietly sustains it? This question resonates strongly with Stevenson's travel writing, where walking becomes an education in observation rather than a search for moral victories. The traveller's task is not to escape the modern world but to remain attentive within it. Monaco thus becomes a threshold of perception. It asks not: "What should I desire?" but: "What deserves my attention?"

In the Designed Axis - Historical Sites, the sites ground the experience within the long continuity of place. Monaco-Ville reveals the strategic significance of the Rock as a settlement shaped by geography before it became associated with luxury. The Prince's Palace demonstrates centuries of political adaptation to an exceptionally constrained landscape, illustrating how geography has continually shaped sovereignty. The Oceanographic Museum offers another mode of attention altogether. Here scientific observation complements geopoetic perception, encouraging visitors to look beyond spectacle toward the living systems of the Mediterranean.

In the Designed Axis - Resonant Sites, some places derive significance not through formal heritage but through the qualities of movement they encourage. The western approach from Cap d'Ail is one such threshold. Approaching on foot, the city gradually emerges from the cliffs rather than appearing as an isolated enclave. Arrival becomes a process of transition rather than a discrete event. Monaco's extensive public stair networks similarly cultivate embodied awareness. Climbing and descending continually alters perspective while integrating the walker, however briefly, into the everyday rhythms of local life. Equally significant is the eastern departure toward Menton. Leaving Monaco on foot reinforces the idea that pilgrimage is defined less by arrival than by what is carried forward. Departure becomes an act of reorientation rather than completion.

In the Designed Axis - Geopoetic Sites, certain locations encourage contemplative perception without requiring historical interpretation. The overlooks on the Rock invite sustained attention to horizon, wind, sea and geological form. Here the built environment recedes sufficiently for the elemental structure of the landscape to become apparent. The harbour edge offers a different

kind of attentiveness, where natural and human systems intersect. Fishing boats, currents, mooring ropes, seabirds, ferries and luxury yachts occupy the same physical space while expressing radically different relationships to the sea. Elsewhere, spontaneous vegetation emerging from retaining walls and stairways quietly reminds the traveller that non-human life continually exceeds the intentions of urban design. Such moments of resilience encourage an attentiveness that neither romanticises nor diminishes the built environment.

In the Designed Axis - Participatory Practice, because ethical mobility is understood as a co-created experience, Monaco lends itself to reflective participation. Instead of collecting stamps or proving completion, pilgrims might record responses to questions such as: • What did you notice today that you almost overlooked? • What altered your sense of direction? • What slowed your pace? • What changed your understanding of this place? Such practices transform documentation into an exercise in attention. At the eastern edge of the Principality, travellers might leave a final reflection: What orientation do you carry forward? The emphasis shifts from achievement to perception, from accumulation to attentiveness.

Within this Ethical Mobility Framework Monaco demonstrates that secular pilgrimage need not depend upon traditionally sacred landscapes. Its significance arises from the convergence of contrasting temporalities, movements and perspectives within an unusually compressed geography. Geological Reality - Human Reality, rock - finance, sea - spectacle, weather - infrastructure, duration - acceleration, orientation - distraction These contrasts do not require resolution. Rather, they cultivate the traveller's capacity to discern what deserves sustained attention amid an environment designed to attract it elsewhere. In this sense Monaco becomes a threshold landscape in the fullest sense. It is neither a place to celebrate uncritically nor one to reject. Instead, it becomes an education in attentiveness. The walker leaves not purified from temptation, but more finely attuned to the layered realities through which they have passed. The measure of the pilgrimage is therefore not what has been acquired, but how perception has been altered. One departs with no necessary possession or achievement, but with something more enduring: a renewed orientation toward the world, and an appreciation that the deepest journeys often begin with learning to distinguish between what merely attracts attention and what truly deserves it.

In the case of Stevenson, he heard anecdotally of a Polish gambler shooting himself in the stomach, and the Casino immediately tidying up the mess to allow gaming to continue. He was deeply moved. He did not condemn Monaco, but had witnessed a world organized around risk, spectacle and fortune. He chose to leave Monaco. This cultivation of perception through movement exchanged a landscape of acceleration and spectacle for one of recovery and reflection. It was ethically significant as a transitional landscape in Stevenson's own travels.

If Stevenson teaches that travel forms character through attentive movement, then each landscape can be understood as cultivating a particular discipline of attention. Monaco's discipline is attention amid acceleration; elsewhere it might be attention through solitude, attention through memory, or attention through ecological encounter. This is a remarkably coherent philosophical spine, drawing together phenomenology, geopoetics and ethical mobility without relying on conventional moral symbolism.

Monaco demonstrates that ethical formation need not depend either on documented biography (Cévennes) or literary association (Highlands). It illustrates a third category; the attentional landscape—a place whose significance arises through the discipline of perception itself.

Whilst some places matter because Stevenson was there or because they appear in his fiction, others participate in the same ethical pedagogy that Stevenson describes throughout his travel writing.

In summary - Case Illustration: Monaco as an Attentional Landscape

A third illustration demonstrates that ethical formation need not depend upon either direct biographical association or literary representation. Monaco occupies a different kind of place within Stevenson's geographical imagination. Although he visited it during the 1870s and associated it with a formative Mediterranean journey, its significance lies less in any single historical episode than in the kind of attention the landscape demands. Its distinctive geography exemplifies the ethical mobility framework. Compressed between mountain and sea, the Principality presents the walker with an unusually concentrated landscape of competing temporalities and perspectives. Steep streets, stairways and terraces continually reorient movement, while geological permanence coexists with the accelerated rhythms of finance, tourism and spectacle.

Within the dual-axis framework, Monaco functions as an attentional landscape. Its significance lies less in historical memory than in the discipline of perception it invites. The physical effort of moving vertically through the city repeatedly redirects attention away from spectacle towards slower realities: changing viewpoints, the interaction of rock and sea, ordinary patterns of daily movement, and the persistence of ecological processes within an intensely urban environment.

Interpretive prompts might therefore encourage pilgrims to ask not simply what they observe, but what deserves sustained attention. Reflection focuses on how landscapes educate perception through movement, cultivating discernment amid environments characterised by distraction and rapid change. In this way, Monaco illustrates that ethical formation can arise through attentive encounter with place, even where no direct Stevensonian biography is present.

Taken together, the Cévennes, Highland and Monaco examples demonstrate how historically documented, narratively resonant and attentional landscapes can operate within the same interpretive framework. Ethical formation arises through different relationships between walker and place: historical memory, literary imagination, or the disciplined cultivation of perception. This typology suggests that the educational value of pilgrimage does not depend solely upon direct biographical association. Rather, landscapes become ethically significant insofar as they invite reflective movement, deepen attentiveness and reshape the traveller's orientation towards the world.

The sequence becomes cumulative:

- **Cévennes** — *attention through memory* (historical layer).
- **Highlands** — *attention through narrative* (resonant layer).
- **Monaco** — *attention through perception* (attentional layer).

That progression mirrors the philosophical trajectory identified earlier: from biography, to imagination, to phenomenology. It also reinforces a central insight—that ethical mobility is less about visiting "important" places than about how different landscapes cultivate different disciplines of attention. Monaco therefore becomes more than an additional example; it completes the conceptual architecture by showing that ethical formation remains possible even where direct biographical presence is absent.

Footnote: - Even the AI generated poem below, in the geopoetic style of Kenneth White, further supports the thoughts above...

Monaco: Walking Notes — Towards Menton

Arrive on foot
from the west.

The path narrows
between limestone
and a current of machines.

Hand on stone:
warm,
pale,
older than all transactions.

The sea keeps station
to the south—
a blue field
without commentary.

Terraces descend
through oleander,
balustrade,
shadow.

The mountain does not end here.
It folds itself
into architecture,
compressed.

Everything rises.

Retaining walls.
Elevators.
Glass shafts.
Balconies suspended
above other balconies.

No horizontal thought.

Only accumulation.

The harbour below:
fuel,
salt,
heated metal,
the faint rot of rope.

Yachts aligned
like financial instruments.

A gull
balanced on a bollard,
outside the system.

I continue east.

Escalators appear,
lifts cut through rock,
passageways channel bodies
from one level
to another.

An engineered cliff-face.

Money climbs vertically here.

So does desire.

Casino signs.
Polished surfaces.
Climate-controlled light.

Behind glass,
the perpetual invitation:
remain,
circulate,

exchange uncertainty
for sensation.

Inside,
the atmosphere is sealed.

No weather.

No horizon.

Only probability
performing for itself.

I stand a moment
at the edge of the flow.

Listen.

Somewhere beneath
the circuitry,
beneath the architecture
of appetite,

the older frequencies remain:

wave against stone,
wind crossing a parapet,
the slow pressure
of mountain mass.

I choose those.

Take a side stair.

Climb.

A fig tree
growing from a wall crack
offers better instruction
than any screen.

Higher up,
the Rock catches wind.

The head clears.

Below:
towers,
berths,
casinos,
the concentrated dream
of endless increase.

Impressive.

Airless.

A peninsula of excess
anchored
to indifferent geology.

I keep walking.

East now.

Past the final terraces,
past construction noise,
past the last engineered viewpoints.

The principality loosens.

Rock returns.

The path finds its older rhythm.

Sea to the right.

Mountain to the left.

The body between.

A simple alignment.

Light lengthening.

Distance opening.

Ahead,
beyond the final headlands,

Menton.

No revelation.

Only departure.

Leaving the dense field
of wealth and spectacle,

carrying nothing,

except a clearer sense
of direction.